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ABSTRACT

This independent study module treats those Americans who have been awarded the Nobel Prize in Literature. They include Sinclair Lewis, Eugene O'Neill, T. S. Eliot, William Faulkner, Ernest Hemingway, John Steinbeck, and Pearl Buck. Selections from the writings of these authors are included. Their works represent many literary genres and also encompass much that man has had to say about his fellow man. (Editor/CK)

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MODULAR CURRICULUM:
ENGLISH
American Nobel Prize Winners In Literature
1969, Revised 1970

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This module represents approximately eight to ten weeks' work; however, it can be tailored to suit individual needs. Credit is to be determined by the institution recording the work. Students enrolled through E.I.S.C. will receive ¼ unit credit.

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IMPORTANT!

GUIDELINES FOR INDEPENDENT STUDY

In beginning independent study, you must remember there is a greater personal responsibility for achievement than in a course taken in residence. Much that ordinarily is recited in the classroom must be written out in independent study. Therefore, as you prepare each assignment, you must exercise your best judgment.

The normal time allowed for the completion of the course is twelve months from the date of enrollment. If you are unable to complete the course within the twelve-month period, a six months' extension will be granted upon payment of a $5 fee prior to the normal expiration date. All extensions are effective on the expiration date.

To help you successfully complete this course, the Extramural Independent Study Center suggests the following:

1. *Work with regularity.* You are urged to accomplish a regular amount of work each week. However, you are requested to send in your second lesson after the first one has been returned. If you wait too long between assignments, you may lose the continuity of your work. You MAY NOT, however, send in more than five assignments in a seven-day period unless you have special permission from your instructor.

During vacation periods many instructors are away from the campus and your assignments may have to be forwarded. If you need to complete this course by a certain time, you should start work early enough that a slight delay during vacations will not adversely affect your schedule.

2. *Observe proper manuscript form.* All assignments must be submitted on the special paper designed for independent study. (See the Sample Lesson at the back of this syllabus.) A pad is included with your syllabus, and you may order additional pads from the Center for $1.25 each.

(a) Always write your name, address, the course name and number, the number of the assignment and the page number at the top of each page. Either type your answers double-spaced or write them neatly in black or blue-black ink, using only one side of the paper. In submitting an assignment, fold all the pages of the assignment together with the heading on the outside. (For illustration see the Sample Lesson.) (b) Mail each completed assignment separately to the Center, making sure that you mail the assignments in numerical order and that the envelope bears the correct postage. (It is a good idea to keep a copy of your work.) Be sure to notify the Center of any change of name or address. Following the suggested format will speed the return of your lessons.

3. *Use these study suggestions.* (a) Study the entire reading assignment before working with the questions. (b) Answer mentally as many of the assigned questions as you can. Consult your texts and other media for additional information. Make notes. (c) Study all of your notes, organize them, and begin to write. (d) Although you are free to use your texts, you should avoid parroting the writer's words, and when a direct quotation is necessary, identify the author, title, and appropriate page numbers. Plagiarism will result in your being dropped from the course. (e) To help in review, some students find it best to write down questions before answering them. (f) Review frequently. Exams and formal papers are required periodically unless your instructor exempts you from such progress checks. (g) If you need information about any assignment, write to your instructor on a separate sheet of paper and enclose it in an assignment. Your instructor is always willing to help you explore ideas initiated by the course and to carry on a dialogue with you.

4. *Note the rules governing examination accreditation.* Your final examination is very important. The application should be mailed in at least a week before the examination date.

College level examinations, when taken in Kansas, must be given by the Extramural Independent Study Center at the University of Kansas, by officials of one of the other state colleges, or by supervisors at one of the Correspondence Examination Centers in the state. (For a list of Examination Centers see the Schedule of Examinations sent with your course material.)

If you wish your credits to apply toward a degree at an accredited Kansas college or university, other than a state institution, you may

make arrangements with the dean of that college to have your examination supervised there. Out-of-state enrollees must arrange with officials of an accredited college to have their examinations proctored.

If there is no accredited college in your vicinity, you may arrange for supervision with the local superintendent of schools or a secondary school principal.

High School course examinations, given in any state, should be administered by your principal or superintendent of schools. You must make your own arrangements for supervision.

5. *Give us your ideas and opinions.* It is our wish that you derive as much benefit as possible from this course, and we want to know to what extent it has met your needs. Because all courses are in a continuous state of revision, you will assist us greatly by filling out the evaluation form which will be sent with your grade. There is room for special comments or suggestions, and all of the information will be considered in revising or adapting the syllabus material. If during the course of instruction you wish to make comments or inquiries that you feel will not benefit your instructor, you may send them to the Extramural Independent Study Center. Regardless of prior comments, PLEASE FILL OUT AND RETURN the form sent with your grade.

The Student Services staff is available to help with any problems of an administrative or instructional nature requiring special attention.

6. *Note the refunds and extra charges.* You may obtain a partial refund of fees only if you apply for it within three months of the date of your registration. If no more than five assignments have been completed, the course fee minus $5 for registration and $2 for each corrected lesson will be returned to you. Course material fees or postage may not be refunded.

7. *Within a six-weeks' free drop period, full refund will be made for textbooks returned to the Kansas Union Book Store or to the University Book Store in Manhattan.* The texts must be new, unmarked, and have the price stickers on the books. Damaged books, including mail damage, must be sold as used books. Shipping charges are never refundable.

8. *Remember textbook resale.* Upon completion of a course, the K.U. and Manhattan bookstores will buy back books if they are currently used for independent study. The price is one-half the current new price.

American Nobel Prize Winners in Literature

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PREFACE

Early in the 1860's, an imaginative Swiss manufacturer began perfecting a way to utilize the explosive powers of nitroglycerin. The death of his younger brother and the crippling of his father in a factory explosion in 1864 convinced this man that the explosive forces indispensable to commercial and industrial growth had to be made available in a safer form. His subsequent invention of dynamite was followed by research and important patents related to such diverse materials as synthetic rubber, leather, and artificial silk. In all, he owned over three hundred patents and gained wealth and prominence. Yet today, he is known and remembered not as a talented inventor but as the benefactor of an institution regarded by intelligent people all over the world as an important impetus to the perpetuation of idealism in the realms of science, literature, and international peace. Since 1901 the anniversary of the death of Alfred Bernhard Nobel has been remembered and honored almost every December 10 with the presentation of the Nobel Prize in Oslo and Stockholm.

As Americans, we are naturally proud of our countrymen who have been awarded Nobel prizes. This module, a part of the Extramural Independent Study Center Modular Curriculum program, treats those Americans who have been awarded the Nobel Prize in Literature. Our first countryman so honored was Sinclair Lewis (1930), the novelist. Six years later, the dramatist Eugene O'Neill was recognized. The 1948 literature winner was the poet T.S. Eliot, a creative individual claimed both by America, where he was born and spent the first 26 years of his life, and England, where he established residence in 1914. Thereafter other Americans honored by the Nobel literature committee working through the Swedish Academy are the novelists William Faulkner (1949), Ernest Hemingway (1954), John Steinbeck (1962) and Pearl Buck (1938). Although there can be no denying the significance of Pearl Buck, the time and space limitations of this module make it impractical for her to be studied in detail. Most students have heard of her novels and are familiar with her many humanitarian endeavors. The daughter of missionaries, she claimed China as her home until she was 41, and was naturally interested in bringing to the world an awareness of Chinese problems and mores. In addition to THE GOOD EARTH (1931), which won the 1932 Pulitzer Prize and was translated into almost twenty languages, she is well known for DRAGON SEED (1942) and PAVILION OF WOMEN (1948).

Required Texts:

Faulkner, William. THE PORTABLE FAULKNER, ed. Malcolm Cowley. Viking Press, 1967.
Hemingway, Ernest. THE SUN ALSO RISES. Scribner.
Lewis, Sinclair. MAIN STREET. New American Library (Signet)
O'Neill, Eugene. EMPEROR JONES, ANNA CHRISTIE, THE HAIRY APE. Random House (Modern Library).
Steinbeck, John. THE LONG VALLEY. Viking Press (Compass Books).

The above texts may be ordered C.O.D. from the Kansas Union Book Store, The University of Kansas, Lawrence, Kansas 66044, or from the University Book Store, 623 North Manhattan Avenue, Manhattan, Kansas 66502.

The remaining reading selections are printed in the second section of this syllabus.

I hope that you will enjoy reading the selections assigned in this module. The works of these American writers represent different literary genres and also encompass much that man has had to say about his fellow man, regardless of nationality. Obviously, the writers have gained both national and international stature. As you progress from lesson to lesson, you should consider why the material assigned and discussed is so highly regarded. To aid your understanding and critical thinking, I have included pertinent questions for you to answer after you have finished reading each assignment.

> Editor's Note: The page in your syllabus called GUIDELINES FOR INDEPENDENT STUDY, as well as the two paragraphs which follow, set forth the basic rules for students pursuing independent study through correspondence. If you are studying under the guidance of a secondary/post-secondary instructor, then he will serve in a tutorial capacity, decide assignment and manuscript guidelines, and in consultation with your institution's administration, determine the type of credit given--whether it be a part of the regular credit or an additional credit.

Since we will not be in a classroom talking to each other, stating one idea and either building on it or abandoning it, we must communicate in writing. If I do not express myself clearly, we are off to a shaky start. My directions must be explicit and understandable if I am to expect you to follow them. Similarly, your written response to these directions must communicate to me exactly what you mean. I can't stop you with a quizzical expression on my face, and you can't backtrack to clarify your explanation with an "I mean . . ." or a "You know . . ." I hope that the comments I make on your papers will be readily understandable and will help you in the writing of future papers. It seems logical, therefore, that you understand my evaluation of one lesson and profit from it before you begin the next lesson. There is nothing wrong with reading immediately as many of the selections as you become interested in,

but be sure to answer new questions only after all preceding answers have been evaluated and returned to you. You may not send in more than five lessons in a seven day period. If it is necessary for you to revise an unsatisfactory answer, make this revision and let me evaluate it before you submit subsequent written work.

On the final examination you will be asked to write one essay on your choice of three questions. You will be allowed to use your books and notes, so don't worry about memorizing small details; instead, consider the broader questions of the works' thematic structure and values, of their relevance to your own experience or their expansion of that experience, and of the degree to which they reflect the standards both of Alfred Nobel and of the American culture from which they come.

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SECTION I: ASSIGNMENTS

ASSIGNMENT I

ALFRED BERNHARD NOBEL (1833-1896)

Early each autumn, members of the Swedish Academy send honored invitations to persons knowledgeable in the field of literature. The recipients of the invitations have the prestigious responsibility of nominating individuals who, in the words of Alfred Nobel's will, "have produced in the field of literature the most distinguished work of an idealistic tendency." Each written nomination for the annual Nobel Prize in Literature must be justified in detail, accompanied by the printed works of the nominee, and substantiated by other relevant documents.

By the deadline of February 1 of the following year, Swedish Academy members are ready to begin their job of selecting the literary figure whose professional competence and international reputation qualify him to be worthy of the Nobel Prize in Literature for the preceding year. So competitive is the judging that the committee sometimes finds it necessary to call in literary specialists from outside the Swedish Academy. The importance of gathering information from which to reach a decision is so great that some awards were not given during the war years of 1915-1918 and 1940-1942 when communication channels were partially blocked.

By late September or early October, the members of the Academy submit their recommendation (which is usually followed) to the prize-awarding body. By November 15, the final decision is made--in secret, as is all the deliberation. Of the many rules governing the awarding of Nobel prizes, few have in fact affected the literary awards. The rule that no appeal may be made is pertinent to this module, however, because the literary awards are often the subject of much controversy.

Financial compensation to the winner is significant, but usually only in a secondary respect. As the winners of professional football's Super Bowl gain $15,000, the Nobel Prize recipients gain $50,000 (approximately). Yet in both these very different situations, the honor is more important than the money. There is great fulfillment in being recognized as the best in a specialized field. For a dedicated writer, the Nobel gold medal and diploma bearing a citation are of inestimable value. It is significant to note that in 1868 when Alfred Nobel and his father won the Swedish Academy of Science award for "important discoveries of practical value to mankind" and were given their choice of a medal or money, both chose the medal. Fortunately, the income from Alfred Nobel's eight-million-dollar estate makes it possible for a recipient of the award to receive both the money and the medal. It is also fortunate that Nobel stipulated that no consideration should be given to the nationality of the candidates; the most worthy should receive

the prize, whether he be Scandinavian or not. Consequently, names of the winners have a distinctly international sound.

Because Alfred Nobel directed that the prize in the field of literature should go to the person who had produced the most distinguished work of an idealistic tendency, it would be interesting to examine this benefactor's life briefly to see what motivated him to leave a fortune for such a humanitarian project. People familiar with Nobel's life regard him as a man possessed of a pessimistic and satirical view of mankind. His wealth made him suspicious of his ability to assume the responsibility of marriage and a family of his own. Yet he remained a benevolent man with a belief in the future of humanity. Although numerous cynics have espoused the view that Nobel established his awards, especially the Peace Prize, to assuage his conscience for the death and destruction wrought by the malevolent use of his explosives, it seems more logical to assume that this talented man wanted to perpetuate an atmosphere and incentive for individuals with idealistic tendencies in science and other vital branches of human cultural development.

Writing Assignment:

The Writing Assignment for this lesson differs from other assignments in that you will have no preliminary reading to do. Much of this module is concerned with the degree to which the work of the Nobel Prize in Literature awardees exhibits the idealistic tendency so important to Alfred Nobel. Although the meaning of "idealistic tendency" has naturally been modified since the beginning of this century, the term nonetheless has a basic meaning changed little by the passage of time, the longevity of styles, and the reaction of the public.

In a paragraph of 250 to 400 words, tell what a writer should try to do in a work that can be said to have an idealistic tendency. The more original your answer, the more impressive it will be. Be sure that your paragraph contains a topic sentence (thesis statement) which tells your main idea; the remainder of the paragraph should support your idea, making it forceful and believable.

Regard the following questions as hints rather than requirements: Must the writer crusade blatantly or may he use a "soft-sell" approach? Must he attack society as a whole or may he center upon an isolated segment of it? Must he hurl invectives at wrongdoers or may he subtly chastise the population as a whole? Must he be honest or may he exaggerate? Must he be serious or may he be humorous? Must the work have an obvious moral statement or didactic purpose? May it have such a statement?

ASSIGNMENT II

SINCLAIR LEWIS (1885-1951)

Reading Assignment:

MAIN STREET by Sinclair Lewis.

If an individual living in the 1920's wanted to know about the "in" crowd of literature, he read THE DIAL (1880-1929), a little magazine influential in the growth of modern American fiction. Sinclair Lewis apparently was excluded from the elite literary figures if one is to accept the judgment of THE DIAL, which treated MAIN STREET (1920) and BABBITT (1922) cursorily in one short paragraph in the "Briefer Comment" column.

Lewis fared better at the hands of book reviewers, most of whom took him seriously because of the quality of at least three of the five novels he had published before MAIN STREET. OUR MR. WRENN (1914), THE TRAIL OF THE HAWK (1915), and THE JOB (1917) portended the arrival of the chronicler of the part of American society somewhere between the shocking naturalism of Theodore Dreiser at one pole and the sentimental gentility of Booth Tarkington at the other pole. Writing about MAIN STREET in SMART SET (January, 1921), the respected H.L. Mencken praised the genuinely human and authentically American characters and said the book "is, in brief, good stuff."

Although not published until 1920, MAIN STREET (entitled THE VILLAGE VIRUS in draft form) had its genesis as much as fifteen years earlier, while Lewis was still at Yale. (The remainder of this paragraph is a brief summary of the development of the book as reported in Mark Schorer's excellent, authoritative SINCLAIR LEWIS: AN AMERICAN LIFE.) In 1937 Lewis recalled that, at Sauk Center in 1916, he wrote 30,000 words, of which 10,000 appeared in the final version. He was viewing the town through the eyes of his wife, eyes which later became those of Carol Kennicott. In Minneapolis in the winter of 1918-1919 he began definitely to plan MAIN STREET, after he had destroyed all but a few pages of the 30,000 words he had already written. He had finished about 100,000 words of it by the end of 1919, and three months later the draft had twice that many words. On October 23, MAIN STREET: THE STORY OF CAROL KENNICOTT was published. Reaction to the novel was mixed, but there was no doubt about its salability. Within two years after it appeared, the publishers were estimating that it had reached two million readers. Literary notoriety and its concomitant financial rewards pleased Lewis, but not so much as a coveted honor, the Pulitzer Prize, would have. Lewis had long realized that his books were too critical to please polite committees. How could a satirical

look at America be regarded by the Pulitzer Committee as best presenting "the wholesome atmosphere of American life, and the highest standard of American manners and manhood"? By 1926, still smarting from what he called "THE MAIN STREET burglary," Lewis had firmly decided to refuse a Pulitzer Prize if it were offered for ARROWSMITH (1925), as it was. In a letter released from The Hotel Ambassador in Kansas City, May 6, 1926, Lewis enumerated the reasons for his refusal. One of the statements in that letter echoes the thought of Alfred Nobel: the Pulitzer Prize for Novels signifies much more than the financial reward of one thousand dollars.

Sinclair Lewis looked at part of America and was appalled. "The highest standard of American manners and manhood" was too low, and complacently so. In a single page before Chapter 1 of MAIN STREET, he makes clear the scope of his book:

> This is America--a town of a few thousand, in a region of wheat and corn and dairies and little groves.
>
> The town is, in our tale, called "Gopher Prairie, Minnesota." But its Main Street is the continuation of Main Streets everywhere. The story would be the same in Ohio or Montana, in Kansas or Kentucky or Illinois, and not very differently would it be told Up York State or in the Carolina hills.
>
> Main Street is the climax of civilization. That this Ford car might stand in front of the Bon Ton Store, Hannibal invaded Rome and Erasmus wrote in Oxford cloisters. What Ole Jenson the grocer says to Ezra Stowbody the banker is the new law for London, Prague, and the unprofitable isles of the sea; whatsoever Ezra does not know and sanction, that thing is heresy, worthless for knowing and wicked to consider.
>
> Our railway station is the final aspiration of architecture. Sam Clark's annual hardware turnover is the envy of the four counties which constitute God's country. In the sensitive art of the Rosebud Movie Palace there is a Message, and humor strictly moral.
>
> Such is our comfortable tradition and sure faith. Would he not betray himself an alien cynic who should otherwise portray Main Street, or distress the citizens by speculating whether there may not be other faiths?

Indeed, Lewis does more than speculate that there may be other faiths. He presents (admittedly with some ironic undercutting) a determined faith in Carol Kennicott, née Milford, a young woman with every cell of her body alive. Before the end of the first chapter, it is obvious to the reader that small-town complacency will challenge Carol. And it does.

Observe the novel's satirical nature. Satire is the expression of a critical attitude in a humorous or witty manner. A satirist is more concerned with remodeling the frailties of man's institutions through laughter or at least a smile, perhaps wry, than with tearing down those institutions.

As each situation occurs, ask yourself whether Lewis is making a judgment about it and whether that judgment is unfavorable. For example, carefully consider the introductory passage quoted previously. The alien cynic to whom Lewis refers is really the enlightened man who can analyze small-town bigotry and hypocrisy at their true value. Satirically, the author shows that those who question MAIN STREET and Gopher Prairie are truly thinking individuals. When Miss Villets says that the first duty of a conscientious librarian is to preserve the books, is Carol's "Oh!" strong enough to convey the author's disapproval of such a puritanical viewpoint? As you read the "Oh!" do you feel that Lewis is criticizing, albeit playfully, the stodginess of the "preserve-the-books" school?

Look at the thwarting, frustrating situations which shackle Carol as she tries to bring progress and culture to Gopher Prairie. Analyze her attitude toward and behavior at parties. Consider the importance of sexual potency in her adjustment to both her husband and her new environment. Decide if there are others in town who share her viewpoints. Is all disapproval, other than Carol's, tacit? What weapons does a small town have with which to fight threats to the status quo?

As you read the book and consider the guides in the preceding paragraph, try to decide if satire is an effective method for an author to use when attacking what tradition pragmatically accepts. Has Lewis gone overboard in his satire? Does the reader get as much of the book's "message" from the non-satirical presentation of characters who fight the small-town system as he does from the satirical presentation?

Finally, consider the characters as satirical vehicles driven by Lewis. The fuel the author uses to power these vehicles is the "spoken" word. The best satire in the novel is realized when the characters give themselves away in their speech.

Before starting the Writing Assignment for this lesson, take a few minutes to glance over the corrected paper I returned to you. If you made typographical or spelling errors, proofread future papers very carefully. If you only skimmed the surface and gave a superficial answer, try to be more incisive in your thinking. Since you will always be given some freedom of choice in selecting questions to answer, choose questions about which you feel knowledgeable. Don't necessarily choose questions which are easy, because a challenging question usually encourages a thoughtful answer. Be sure you understand a question before you answer it, and be sure that your answer contains a thesis or topic sentence which is developed by the rest of the answer. For the rest of this module, underline the thesis in your answers. Doing this will serve a two-fold purpose: first, you will proofread closely to see that your thesis statement is developed in the rest of your theme; second, it will aid me in making suggestions about which points of your answer could be strengthened.

Writing Assignment:

Below are five questions related to MAIN STREET. Answer ONE of them in a theme of approximately 400 words. Be sure to acknowledge Lewis's wording (when used) by quotation marks and page references.

1. In the mid-1930's, the results of a magazine poll placed Sinclair Lewis as the author whose works had the best chance of being considered "classic" in the year 2000. In 1948, Lewis had slipped to second place in a similar poll. Now, over twenty years later, where do you think Lewis would rank in such a poll? Why? What American(s) would outrank him in your personal opinion? For whom would you vote?

2. The criticism has been made that Sinclair Lewis really didn't know how he felt about Carol Kennicott. In particular, his having her return to Gopher Prairie is considered a compromise. To you, is Carol's character drawn clearly enough that you can make a definite statement about her, or do you agree with the criticism? Why? Is Lewis's treatment of her ever ironic or condescending?

3. MAIN STREET can be divided almost in two, the announcement of the coming of the baby (end of Chap. 18) being the conclusion of the first part. Considering what Sinclair Lewis is saying and how he says it (style, tone, attitude), compare the two parts of the novel.

4. How believable as individuals are the characters Carol meets in Gopher Prairie? (Limit your discussion to a maximum of three characters.)

5. Does Sinclair Lewis present "idealistic tendencies" in MAIN STREET, or does he interpret the characteristics of America in a negative manner, wanting only to criticize rather than to improve through constructive comment? Should MAIN STREET have won him the Pulitzer Prize?

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I wish to thank those students who are typing their themes. I give no special consideration to typed themes, but my task is made more agreeable when I am not troubled by almost undecipherable penmanship.

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ASSIGNMENT III

EUGENE O'NEILL (1888-1953)

Reading Assignment:

THE HAIRY APE by Eugene O'Neill.

"Before O'Neill, U. S. stages were awash with genteel, sentimentally spurious plays; he pioneered the drama of serious realism and uncompromising honesty." [1]

But contemporary audiences and critics did not immediately welcome the change. Criticism of O'Neill's work was well-founded, if one is to use the criteria of the 1920's. Actors still had the image of free-living, hard-drinking, non-churchgoing rascals, or worse. The theatre was a proud American institution with a proud tradition. None of this experimental hogwash found in England and Europe. Just the same old plays that Americans had enjoyed for--literally--years and years. Enter Eugene O'Neill.

Had the birth of Eugene Gladstone O'Neill in 1888 not been into an acting family, had Eugene not been dismissed from Princeton University after one year because of failing grades or an undergraduate prank (depending on your source of information), had he not spent the next five years as a common seaman going to ports in Europe and Latin America, had he not spent considerable time in the New York City saloon of Jimmy the Priest, had he not worked for short intervals with his father's troupe as a combination actor-stage manager-advance-agent-office man, had he not read all the plays of Ibsen and Strindberg when he was in a sanitarium recovering from a mild case of tuberculosis, had he not then attended Harvard University to study playwriting with George Pierce Baker, and had he not affiliated himself with the Provincetown Players, the American theatre and its traditions might have survived unchanged for another decade or two.

O'Neill's varied experiences helped him bring to American drama a revolution which changed its fundamental character, much as Ibsen, Strindberg, Maeterlinck and Hauptmann had changed the European theatre and Shaw had changed the English theatre. To go beyond the rather elemental statement that O'Neill combined realism with experimental techniques is difficult, especially since most of his plays are different from one another. Each work is dependent upon its own inner nature which produces a unique psychological conflict. As more of his short plays were produced, he gained the support of H.L. Mencken, who published some of them in SMART SET magazine. By 1920, O'Neill's reading audience had grown and his first long

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[1] "Eugene Gladstone O'Neill," ENCYCLOPEDIA BRITANNICA, vol. xvi (Chicago, 1965, p. 965.

play, BEYOND THE HORIZON, won for him the first of three Pulitzer Prizes. In 1936 he was awarded the Noble Prize in Literature.

Once again in this module we have to consider the interpretation of the term "idealistic tendency." Apparently the Swedish Academy has decided that "idealistic" can encompass criticism of the present situation and its historical, traditional background. Sinclair Lewis satirized complacent America. Eugene O'Neill was not so subtle as he defied tradition and sentimentality in an attempt to bring a new awareness of all conscious and subconscious realities.

First produced March 9, 1922, by the Provincetown Players at the Playwrights' Theatre on Macdougal Street in Greenwich Village, THE HAIRY APE was an immediate success and, within a few years, was being produced all over the world. It is an interesting play in that it exemplifies three of O'Neill's fundamental tenets. First, the playwright must be free to manipulate reality in an expressionistic manner, disregarding literal visual truth and perception. Also, the language of the play must have a quality more poetically symbolic than prosaic. Finally, the theme of the play must uphold the dignity of man. When one considers these tenets, as undoubtedly the Swedish Academy did, it is obvious that O'Neill was idealistic, even though his form was radically innovative for the time.

O'Neill's concern for the dignity of man was especially apparent at the Broadway opening of THE HAIRY APE on April 17, 1922. The playwright broke a personal precedent by attending the opening, probably because he had invited his many friends from the waterfront and wanted to make sure they did not feel totally ostracized by the first-nighter group.

As you read the play, you may be asking yourself how such an unusual production could have become so popular, especially since it defied so many traditions. But, if you have seen the play presented, you probably felt empathy for the title character, just as theatergoers did in 1922.

Yank, the fireman, and Mildred Douglas, the slumming socialite, dominate the action and represent the extremes in the drama. Yank's problem of not belonging is not peculiar to firemen; each level of society has onlookers never able to penetrate the hard core of exclusiveness which dominates any level. Yank seems to be a symbol of a newly-unleashed power which cannot find its place in society. Paddy Long and the other firemen suggest alternative "solutions" to the problem Yank faces when his strength and sense of belonging are challenged; Mildred with her uncompromising snobbery makes him examine the class which engendered her. Once removed from the coarse sanctity of the firemen's forecastle, Yank needs help as he tries to destroy that to which he cannot belong. Turning to the IWW for assistance proves futile because he cannot belong to a group which wishes to change instead of destroy. In the end, he must turn to his peer, the hairy ape, and pay the penalty for his crime of being born.

Although it is not difficult to read the drama and understand what O'Neill is saying, you may have difficulty with some of the expressions. Gesundheit, skoal, nigger, and old hag are common enough terms, even today. However, Froggy, Wop,

Sea-lawyer, Wobblies, and similar "dated" terms may puzzle you. (Try asking someone over forty, if a dictionary of slang is not readily available.) Read more to understand Yank's plight than to be able to answer an objective test over minor parts of the drama.

> NOTE: At several important points in the play, Yank's posture is compared with that of *The Thinker*. If you are not familiar with this very famous late nineteenth century statue by the French sculptor Auguste Rodin, look in an encyclopedia or other illustrated reference books. Many inexpensive reproductions are available, and a cast of the statue is located in front of the William Rockhill Nelson Gallery of Art in Kansas City, Missouri. If you are unable to find a reproduction or photograph of the statue, request a color postcard from your instructor.

Writing Assignment:

Your writing for this lesson takes the form of a longer, documented theme, sometimes called a term paper. You will turn in (1) a complete-sentence outline which has a thesis statement followed by supporting statements in at least as much detail as shown below, and (2) a titled theme from 750-1,000 words (three or four typewritten pages) answering ONE of the questions below. Have at least five page references to the text of the play in your theme. As I evaluate your theme, I will be looking for no single answer; I will be concerned with how logically you develop your contention. Choose your title after you have written the entire theme.

* * *

Sample Outline:

Thesis Statement: The stage directions in THE HAIRY APE establish the characters of Yank and Mildred.

I. The stage directions for Scene I prepare the reader for Yank's primitive character.
   A. Yank is like the others in being a hairy-chested Neanderthal Man.
   B. Still, he is their most highly developed individual.

II. Mildred Douglas is characterized in the Scene II stage directions as artificial.
   A. The setting emphasizes her incongruous figure.
   B. Her whiteness shows her disdainful superiority.

III. The presentation of Yank in the stage directions for Scene IV completes his character.
   A. The repeated comparison of Yank to *The Thinker* emphasizes Yank's inadequacy.
   B. As in the other stage directions, Yank is and will remain a "blackened, brooding figure."

You may have more than three Roman numerals, but be sure each has an A and a B under it. Choose pertinent quotations and work them in at appropriate places in your theme. Be sure to proofread both your outline and your theme.

Topics:

1. Briefly trace Yank's progressive emotional involvement into relationships with modern society and tell why it is impossible for him to belong to the world which admires Mildred Douglas: why can't Yank remain in his isolated, private world of the forecastle as others do, without outside contacts or involvements?

2. Some critics contend that THE HAIRY APE is the beginning of O'Neill's battle against the "soul-destroying materialism of American society." As you agree or disagree with this statement, give evidence from the drama itself to support your viewpoint.

3. What is the significance of the title as it relates to the theme of the drama?

ASSIGNMENT IV

EUGENE O'NEILL

Reading Assignment:

"The Hairy Ape" by Walter Prichard Eaton and
"The Hairy Ape" by Patterson James.

Reviews of artistic works are usually taken very seriously, especially by the individuals connected with the artistic presentation. A good example of reliance on review was afforded by the prolonged newspaper strike in New York City several years ago. Publishers were so worried that the absence of reviews would hurt their business that they delayed publication of many books until papers resumed printing and distribution. Some enterprising individuals took advantage of the strike by publishing their own book reviews in the form of mimeographed, stapled pamphlets.

Evaluation of a given artistic production is, obviously, dependent upon the person doing the viewing and reviewing. Generally speaking, reviewers are dedicated, objective individuals attempting to present to the public constructive comments from which the public can determine for itself the quality and appeal of a particular production. Two recent motion pictures illustrate the differences of opinion among audiences and critics particularly well. THE SOUND OF MUSIC was panned almost overwhelmingly. It was, according to reviewers, a light musical with nothing in particular to distinguish it from dozens of other high-budget productions. The reviewers panned it; the public loved it. This movie earned more money than any previous one. In this case, the reviews had little effect on box-office receipts. The second movie was ignored by film exhibitors: no theatre chain (run by men who do their own reviewing) would show it. Finally, as a favor to an exhibitor, a drive-in owner said he would use it one week as the second feature on a twin bill. Months later this popular movie was still running and indoor theatres were fighting to get a print of it. Critical reactions by theatre owners almost relegated BONNIE AND CLYDE to limbo. On the other side of the coin are the quality movies lauded by reviewers and ignored by the public. For example THE PAWNBROKER and CLOSELY WATCHED TRAINS were critically acclaimed and poorly attended.

The moral of this discussion is simply to rely upon your own judgment, after you have carefully considered the opinions of others. How often have you read a review of a book you have read or a production you have seen?

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Writing Assignment:

You are to write TWO short essays in response to the following questions. For your answers, begin by constructing a thesis statement and develop your arguments with direct supporting evidence from the materials under consideration.

1. Using the reviews as background and considering THE HAIRY APE to be representative of O'Neill's work as a whole, select either Eaton or James and discuss whether he would or would not support the nomination of O'Neill for the Nobel Prize in Literature.

Choose ONE of the following:

Before responding to your next question, read the following sections (to be found on the next two pages) entitled Criteria for Good Book Reviews and Considerations in Evaluating a Novel. Although this information pertains specifically to book reviews, many of the criteria are standard for reviews of theatrical and film productions. To further sharpen your critical senses, skim book, theater, and film review sections of magazines in your home or in the school/college library, examining them for the types of comments included.

2. On the basis of the commentary provided in this lesson (and any other basic explanation you may care to refer to), make an evaluation of either Eaton's or James' review, telling why or why not you feel it is a "good" review of THE HAIRY APE.

3. Write your own critical review of Lewis' MAIN STREET, trying to include as best you can all the elements you believe a good review should have. Please avoid any imitation of the style or tone of the two reviews you have read here.

CRITERIA FOR GOOD BOOK REVIEWS

Although exceptions exist, most good book reviews contain the following types of information:

1) Reviews should indicate accurately and completely what the book contains. Readers want to know what subjects are treated in the book, its organization, proportions, emphases, and limits.

2) Reviews, ordinarily, place a book in some type of literary setting. If the author has written previous books, the reviewer may indicate the works. If the book reflects influences, if the writer belongs to a certain school of thought (as in the case of books of philosophy, history, criticism), these facts will be noted and their significance interpreted. (Obviously, a difficult to impossible task for an amateur reviewer.)

3) The reviewer always has the responsibility of <u>evaluating</u> the book, of indicating to a reader whether or not the book is worth reading. Many more books (even in one specialized area) are published each year than can be read by any one person. Readers of reviews expect a reviewer to tell them whether they should spend their time on this book, or that book. Since time is a valuable commodity, the responsibility is no small one.

4) The reviewer's response to a book will, obviously, be entirely favorable, entirely unfavorable, or mixed. Each response presents its own difficulties. If the reviewer's response to the book is entirely favorable, he must avoid giving the impression that he is indiscriminate, too easily impressed. If the review is entirely unfavorable, the reviewer must avoid giving the impression that he is disgruntled, that his unfavorable response is motivated by personal or private pique. If the response is mixed, successful and unsuccessful elements must be clearly defined, and some suggestion given as to whether the strength or weakness of the book predominates. In a word, the reviewer must seek to give a reader confidence in what he says. Reviewers for established periodicals are frequently recognized authorities in their fields, whose names, affixed to reviews themselves carry authority; but an inexperienced or unknown reviewer can establish confidence in himself and his opinions by writing well.

5) The best reviews are those which not only tell a reader what he goes to a review to learn, but which, in the reading, afford satisfaction. A book review, to be sure, is utilitarian, and can have no independent life apart from the book which has called it into being. But it does not follow that the review need be dull and pedestrian. The review, as a form of composition, lends itself well to imaginative treatment, since the reviewer, as in the case of any essayist, has the opportunity to reveal the personality behind the writing. A responsibility which a review writer shares with any essayist is the responsibility of being interesting and of writing something which gives pleasure.

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CONSIDERATIONS IN EVALUATING A NOVEL

1) Consider the value of the author's indirect or direct comment about society. Is the book a comment on some aspect of human society which is weak, strong, decadent, decaying, etc.?

2) Judge the technical merits of the book including the amount and type of description, credibility of the novel, the appropriateness of language for the subject matter.

3) Has the author created believable characters? Has he created believable circumstances? Is it necessary that the circumstances or characters be believable?

4) How well do the three criteria of great literature apply to the novel?

A. Does it make you think?
B. Does it arouse your emotions?
C. Will the book last through the ages?

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ASSIGNMENT V

T. S. ELIOT (1888-1964)
and
WILLIAM FAULKNER (1897-1962)

Reading Assignment:

"The Love Song of J. Alfred Prufrock" and your choice of any other poem written around 1920 (such as "Gerontion"), by T. S. Eliot. These selections may be found in most high school literature anthologies or a collection of modern poetry.

"A Rose for Emily" by William Faulkner and your choice of another selection in THE PORTABLE FAULKNER (such as THE UNVANQUISHED section).

Selecting representative work for the next two winners of the Nobel Prize in Literature is difficult because each man left a bounteous selection from which to choose. In addition to poetry, the expatriate T. S. Eliot (1948) produced notable dramas and critical works.

William Faulkner (1949) is most famous for his many novels. The backgrounds and literary goals of both these individuals are extremely interesting. Eliot, as so many of his talented contemporaries, found life enigmatic in a world blighted by a "war to end all wars." Everyday occurrences refuted the idealistic dogma of the Romantics and the devoutness of Milton. Eliot's poems at the end of the second decade of this century dealt with romantic material in an aloof manner, and his approach proved troublesome to many readers because they were accustomed to a clear-cut presentation of ideas and concepts. Eliot's conversational style of understatement and subtleties perplexed them, as did his hinting rather than stating.

Because high school students find Eliot's longer poetry difficult but usually appreciate his shorter works, the first half of this assignment will be centered around a short poem "The Love Song of J. Alfred Prufrock." "The Love Song," Eliot's first published poem, appeared in 1915 in the Chicago magazine POETRY. Two years later his first volume of poems, PRUFROCK AND OTHER OBSERVATIONS, was published by THE EGOIST, for which he worked as an assistant editor. Eliot's popularity increased scantily in the three years it took to sell the five hundred copies of his first volume of poems, even at the low price of one shilling each. When Eliot accepted, without salary, editorship of THE CRITERION, a quarterly review of philosophy and literature, he launched both this quarterly and himself into public attention by including his now-famous poem "The Waste Land" in the first number in October, 1922.

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Written while Eliot was recuperating from a serious illness, then edited by Ezra Pound, another expatriate with the belief that the heritage of all human past history is the material for the modern poet, The Waste Land established Eliot as the major influence on modern poetry. Although the poem itself is not included in this assignment, a brief discussion of it will help you understand why the Swedish Academy considered its author so important. Basically, the poem is about a waste land and its languishing ruler, both awaiting a miraculous revival of spiritual peace. A sterile world, devoid of water, reflects the disillusionment and disgust of the postwar period. Whether the thunder at the end of the poem intimates the return of fertility is a matter of conjecture. It seems it might, because subsequent poems and statements by Eliot indicate that there is some spiritual hope for mankind. The plethora of historical and classical allusions, the notes and references (which Eliot later admitted were included only to fill space), the break with the post-romantic poetic tradition, the patterning after the French Symbolists of the late 1800's and the English metaphysical poets were all combined with a forceful statement of disenchantment clearly labelling Eliot as the pacesetter in modern poetry. That it took the Swedish Academy twenty-six years to award Eliot the Nobel Prize in Literature seems unfortunate.

Always aware of his audience, Eliot said in the lecture "The Three Voices of Poetry" that when we read a poem we hear the poet's voice addressing an audience, or speaking either through a character of his own creation or through some figure out of the past. In the poem for this assignment (available in most twentieth century poetry anthologies), we hear the voice of a character of the poet's creation.

The quotation at the beginning of the poem (part of Canto XXVII of Dante's Inferno) carries the overtone for all that occurs in the poem. The speaker is Guido da Montefeltro who, because he had given false counsel, had been reduced in hell to a wavering flame. He discloses his crimes as a deceiver on earth to Dante without fear because he knows no one returns from hell. If Guido is in hell for deceiving others, surely Prufrock is relegated to the same ignominy for a worse crime--deciving himself as well as others. In a futile attempt to be accepted socially by the people who "come and go talking of Michelangelo," Prufrock betrays himself and measures out his life with coffee spoons (1. 51).

* * *

Space and time limitations necessitate the inclusion of a short story by Faulkner instead of one of the many novels which established his reputation. The short story assigned is not an integral part of Faulkner's chronicle of the demise of an aristocratic Southern society and the subsequent emergence of a plebeian, work-a-day, almost grubbing class of entrepreneurs and opportunists. However, it is appropriate for this module because, although it was Faulkner's first short story, it shows as well as any of his subsequent work an idealistic viewpoint expressed in a subtle manner. The decay of the South Faulkner loved can be attributed as much to the complacent smugness of the "haves" and the lethargic indifference of the "have-nots" as it can to the intrusion of brassy individuals.

The late recognition of Faulkner by the Swedish Academy is more understandable than was Eliot's. Although Faulkner had work published in college as early as 1919, he was then either unknown or ignored, usually for the same reason that Eliot was recognized. The intricacies of thought patterns fused one with another seem more the prerogative of poetry than of fiction; therefore, Faulkner's attempt to employ these patterns in his stories and novels found little acceptance, let alone appreciation. For persons having difficulty reading Faulkner (who considered himself a "failed poet"), the famous writer Robert Penn Warren suggests that Faulkner be read as if he were a poet.

In the 1930's Faulkner was unpopular partly because he did not conform to the prevalent feeling that writers should help show the way to improve society and people. His writing career continued at low ebb and, had it not been for the noted critic Malcolm Cowley, the name Faulkner probably would have little literary signigicance today. Many people were surprised that a critic of Cowley's prestige would be associated with Faulkner because the latter's work was almost completely out of print. With Cowley's THE PORTABLE FAULKNER (1946) came the real start of Faulkner's literary success.

> For students interested in a complete, readable discussion of Faulkner, I recommend the CROWELL HANDBOOK OF FAULKNER by Dorothy Tuck.

As you read "A Rose for Emily" from THE PORTABLE FAULKNER, look for the poetic quality in Faulkner's style, especially in his descriptions: "it smelled of dust and disuse--a close, dank smell"; "a faint dust rose sluggishly around their thighs"; "she looked bloated, like a body long submerged in motionless water, and of that pallid hue." Although this is the story of Emily, it is also the story of the townspeople. As you encounter Colonel Sartoris, Judge Stevens, the Board of Aldermen, the Elk's Club, the town of Jefferson, and the respectful but curious townspeople, try to understand the society which makes Emily both an idol and a scapegoat by its tacit acceptance of most of her staid idiosyncrasies.

Writing Assignment:

Write a few short paragraphs on each of the following:

1. What do you think is meant by the "rose" in "A Rose for Emily"? That is, what do you think the title means, in relation to the story? Be sure to support your answer with references to the story.

2. If "The Love Song of J. Alfred Prufrock" is a commentary on society, how does Eliot present society and what is his attitude toward it?

3. If the Swedish Academy had only the selections you have read when evaluating Faulkner's work, which selection do you think they would choose as most worthy of the Nobel Prize? Explain why, supporting your opinion with concrete examples.

4. If Eliot's works contain an "idealistic tendency" (as we suppose they do, since he received the Nobel Prize), in what way does he display idealism in his works that you have read; that is, what do you infer to be his "ideal society"? Support your conclusion with specific lines, images, and passages from the poems that you have read.

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ASSIGNMENT VI

MIDTERM REVIEW AND ESSAY

In order to insure that you have been able to assimilate and retain the materials of the past assignments, you should take advantage of this exercise (perhaps using an entire week) to do some thorough reviewing. In doing this study, try to focus your viewpoint on the ways in which the reading selections relate to one another, as well as the ways in which they stand apart as unique works of literature.

Although you are not required to write on each of the suggested topics, it would only be to your benefit to consider all of them at some point and, at least, try to organize your thoughts about and answer them mentally.

Writing Assignment:

Choose ONE of the following questions and answer it in a concise, well-organized theme of two to five handwritten pages, referring frequently to the selections you have read. You may use your books and notes. If your answer takes two pages, I am assuming that what you include is complete enough to develop your thesis. If your answer takes five pages, I am assuming that nothing extraneous is included. Never confuse quantity with quality.

Underline your thesis statement (what the paper is about) and circle the controlling word (what idea you are stressing). EXAMPLE: Sinclair Lewis uses satire to convey his idealistic message.

1. Of the works you have read, which one most obviously expresses an idealistic tendency? Naturally, you will define "idealistic tendency" and use specific examples to support your thesis.

2. Assume that you are a member of the Swedish Academy and both Sinclair Lewis and Eugene O'Neill are being considered for the Nobel Prize in Literature for the same year. Using the selections you have read in this module as bases for your decision, which candidate would you select?

3. Can you compare the society depicted in "The Love Song of J. Alfred Prufrock" with the society of THE HAIRY APE? If you can, tell me why you can. If you cannot, why can you not? (Just as a hint, you might want to approach this by determining whether you can compare the situations in which Prufrock and Yank, respectively, find themselves.)

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4. Compare Emily's "plight" with that of Carol Kennicott in relation to their respective towns (i.e., the societies in which they are placed, or "displaced?").

ASSIGNMENT VII

ERNEST HEMINGWAY (1899-1961)

Reading Assignment:

"Old Man at the Bridge" and
THE SUN ALSO RISES by Ernest Hemingway.

Residents of the Midwest take pride in claiming Ernest Hemingway as native to their area. Born and reared in Illinois, he was exposed to outdoor activity early in life by his father, with whom he frequently spent summer months in northern Michigan. After finishing high school, Hemingway decided to skip college and begin a career in journalism. Kansas Citians are wont to claim that his writing experiences while a reporter for THE KANSAS CITY STAR helped perfect his now-famous style.

Rejected for service during World War I because of a boyhood eye injury, he nonetheless found his way into service, and often action, in the first of five wars. After being wounded in Italy as an ambulance driver for the American Red Cross in 1918, he recuperated in Milan before returning to Chicago to edit a trade journal. About this time he met and became a disciple of Sherwood Anderson. Soon he dedicated himself to a life of serious writing and retired to northern Michigan to perfect his writing ability. In 1921, a job as correspondent for THE TORONTO STAR enabled him to support himself for about three years as he traveled through Europe, met and was influenced by Gertrude Stein and Ezra Pound, and reported the last phases of the Graeco-Turkish War.

Although he had published many short stories, it was not until his novel THE SUN ALSO RISES (1926) that he gained literary success. Three years later his prominence was assured with A FAREWELL TO ARMS, a novel as pessimistic as the 1926 one. The rest of his physical and literary life were similar--sometimes successful, sometimes futile, but always tempestuous. Just as some books of lesser quality in the 1930's threatened his literary life, an airplane crash (and the embarrassingly hasty obituaries) threatened his physical life, but "Papa" Hemingway seemed always to escape calamity and reassert himself significantly in writing and living. He once said to Leonard Lyons, columnist, "Best way to get to know a city, driving a cab." For Ernest Hemingway, to write of life, one had to live life.

For the most authoritative account of Hemingway, the man and the author, you might enjoy the recently-published ERNEST HEMINGWAY: A LIFE STORY by Carlos Baker. A. E. Hotchner's PAPA HEMINGWAY is also good.

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There is a good chance that you have read one of Hemingway's novels; almost undoubtedly you have read some of his short stories. If there can be a representative Hemingway character, he is the sensitive man fighting bravely against an insensitive and disastrous world, a member of the "Lost Generation" epitomized so well in THE SUN ALSO RISES. The best example of the honorable and heroic man bravely battling an impossible situation in Santiago (THE OLD MAN AND THE SEA), the old Cuban who lands a great marlin in the Gulf Stream. As is to be expected in Hemingway's tales, the man cannot overcome the omnipotent natural forces and sharks eat the marlin. However, through dignity Santiago wins a kind of victory even in defeat.

To acquaint you with a typical example of the Hemingway theme, I have included one of his shortest stories, "Old Man at the Bridge" (to be found at the back of your syllabus). Although only about 750 words long, it forcefully portrays a man at odds with an unconquerable force. Although old, the man tries to go on but can't. His concern for the two goats and four pairs of pigeons is both poignant and pathetic as he is forced to accept what has not been of his making and what he cannot change or even allay.

The old man, like Santiago, is not a particularly forceful individual, yet he is noble. Although the popular words sound incongruous for such a dignified endeavor, the old man and Santiago are both "doing their thing." Just as youth today is seeking meaning in a complex, undecipherable world, so the old man and Santiago searched for meaning. Because Hemingway produced little of note after THE OLD MAN AND THE SEA (1952), it seems fitting that Santiago, the last of Hemingway's great characters, does win victory in defeat. Before his death of a self-inflicted gunshot wound in 1961, Hemingway had lived to see Santiago's story win for him the Pulitzer Prize in Fiction (1953) and his entire literary output receive the Nobel Prize in Literature (1954).

In Assignment IV we discussed the importance of reviews of artistic productions, be the medium a book, a motion picture, or a play. Naturally, Hemingway's works were widely sought by moviemakers. In fact, some of his stories proved so significant that they were made into motion pictures more than once. When an artist's creation is translated into a different medium, it seems natural to assume he will think the second version inferior to his original. A case in point is THE SUN ALSO RISES. After seeing Darryl F. Zanuck's film version of this novel, Hemingway said, according to the London SUNDAY DISPATCH, "I saw Darryl Zanuck's splashy Cook's tour of Europe's lost-generation bistros, bull fights and more bistros. It's all pretty disappointing, and that's being gracious." Zanuck retorted, "If the picture doesn't satisfy Hemingway, he should read the book again because then the book won't satisfy him. I don't think he saw the picture. I think someone told him about it."

In THE SUN ALSO RISES you will immediately encounter the Hemingway theme of a sensitive man, Jake Barnes, at odds with the world, this time for two reasons: the war has emasculated him; and he cannot find identity amid the post-war disillusionment pervading the society in which he exists. Also in this novel you will encounter a woman searching for meaning in life. Lady Brett

Ashley goes from man to man--boxer, alcoholic, matador--ruining lives as she seeks salvation of her own. She, like most of the other characters, is caught inexorably in the Hemingway world which Jake so aptly describes early in Chapter XIV:

> Perhaps as you went along you did learn something. I did not care what it was all about. All I wanted to know was how to live in it. Maybe if you found out how to live in it you learned from that what it was all about.

Brett also voices the penalty for failure to fit into this world: "When I think of the hell I've put chaps through. I'm paying for it all now." Later, after leaving Romero, she salvages part of her life by saying, "It makes one feel rather good deciding not to be a bitch. . . It's sort of what we [she, Jake, and the other "right" people] have instead of God."

Writing Assignment:

In a concise, well-organized theme of 600-1,000 words, answer ONE of the following questions. Be sure to underline your thesis statement and circle the controlling word.

1. Although the themes of disillusionment and estrangement dominate THE SUN ALSO RISES, does any character come to terms with life and emerge the victor? How and why?

2. What is the function of Robert Cohn in THE SUN ALSO RISES? How does he fulfill his function?

3. Jake says to Brett in Chapter XVI, "Everyone behaves badly. Give them the proper chance." Relate this statement to characteristics which all the men of the novel exhibit. Cite specific instances to support your thesis for each character's behavior.

ASSIGNMENT VIII

JOHN STEINBECK (1902-1968)

Reading Assignment:

THE LONG VALLEY by John Steinbeck.

Few American writers are better described by the term "idealistic" than is John Steinbeck. Throughout his life he had a deep, sincere interest in his fellow man. After completing his public-school education in Salinas, California (the setting for many of his stories), he attended Stanford University at intervals between 1919 and 1925 without receiving a degree. Just as O'Neill had learned about all types of people by working aboard ship and on the waterfront, Steinbeck experienced many types of living and working conditions as he gathered material for his writings. In addition to this first-hand knowledge of people, he read incessantly. By the time he had gone to New York in the mid-1920's and had returned to California because he had encountered little success as a creative writer, he could claim experience as a ranch hand, roadgang worker, factory worker, and hod carrier.

Steinbeck's romanticized outlook was obvious in his 1929 novel CUP OF GOLD about the pirate Sir Henry Morgan. His next book, PASTURES OF HEAVEN (1932), appeared inauspiciously as the first two publishing houses to handle it went out of business. In 1933 his romantic and sentimental tendencies were obvious in TO A GOD UNKNOWN. Steinbeck's literary and financial condition was still precarious when TORTILLA FLAT was published in 1935. Perhaps the frivolity of this novel or the parallel of the paisanos' adventures to the glamorous experiences of King Arthur's knights was just the contrast to depression life that readers were seeking. Whatever the reason, TORTILLA FLAT brought its author immediate fame and financial security.

IN DUBIOUS BATTLE (1936), the story of a strike, surrounded Steinbeck's name with controversy, but his subsequent works, especially OF MICE AND MEN (1937) and THE GRAPES OF WRATH (1939), secured his reputation as a literary craftsman and confirmed his role as spokesman for the American people. A less famous work, THE LONG VALLEY (1938), which gathers the best of Steinbeck's short fiction as well as the classic novella THE RED PONY, completes the set of books produced during this rich period of his artistic life. This collection is to be read for this assignment.

Just as Hemingway and Eliot reacted to a vacuous society engendered by World War I, Steinbeck reacted to World War II. In such works as CANNERY ROW

(1944), THE PEARL (1945), and THE WAYWARD BUS (1947), he showed antipathy toward the greedy elements of society that spawned the atmosphere and ideology that make war possible. In the last two novels, especially, he reiterates his allegorical account of man's perilous journey through life. Two of Steinbeck's last works, TRAVELS WITH CHARLEY (1962) and AMERICA AND AMERICANS (1966), give his views and attitudes toward the America he was part of through experience.

THE LONG VALLEY, besides being an excellent example of a famous American literary type (the loosely unified collection of short stories), provides what may be the best possible introduction to Steinbeck's works as a whole. For, as the critic Joseph Fontenrose urges, these stories "represent every phase of Steinbeck's fictional interests down to 1938, and even beyond. . ." (JOHN STEINBECK, 1963, p. 60). This variety of interest, of course, deprives the collection of total unity, but you should look for ways in which the author's broad humanism strings the stories together, nonetheless.

In several of the pieces, notably "The Chrysanthemums," "The White Quail," "The Snake," "The Harness," "Johnny Bear," and "The Murder," Steinbeck demonstrates his remarkable capacity for sensitive exploration of human psychology, especially the psychology that borders upon the "abnormal." Of American writers, he is one of the most talented in giving expression to what is otherwise mute and inarticulate in ordinary people. Moreover, the profound impression of compassion that Steinbeck's work gives rests primarily in this ability of his to penetrate the human mind and character without violation.

In other stories, particularly "Flight," "The Raid," and "The Vigilante," Steinbeck's profound concern for the outcast, the exploited, the oppressed--though it is expressed impersonally, almost dispassionately--shines through with a quiet but nearly seething indignation. This is the element of his humanism that was given its largest expression in THE GRAPES OF WRATH, one of those rare books able to mold the conscience of the time.

THE RED PONY, the most celebrated item in the collection, is, as Fontenrose has stated, "a study of Jody Tiflin's passage from naive childhood to the threshold of adulthood through knowledge of birth, old age, and death, gained through experience with horses" (p. 63). This novella, with its authentic naturalness and classic simplicity, is perhaps the finest confirmation of Steinbeck's belief that moral vision is best supported by real human experience, that idealism is born out of the stuff of life.

Writing Assignment:

Answer ONE of the following questions in a theme of 600-1,000 words. Underline your thesis statement and (circle) the controlling word.

1. Since 1945 THE LEADER OF THE PEOPLE has ordinarily been printed as the fourth section of THE RED PONY. In light of Fontenrose's comment on the novella, discuss Steinbeck's reasons for this decision. What are your own views?

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2. Discuss one of Steinbeck's important themes as you see it being used in two or three of the stories from THE LONG VALLEY.

3. Using "Flight" or THE RED PONY (or both if you wish), discuss the qualities of Steinbeck's description of natural objects.

ATTENTION

After you have completed and mailed in the last assignment, you may make application for the examination. Simply follow these directions:

1. Make arrangements with your superintendent of schools or high school principal to supervise your exam.

2. Turn to the following page and tear out the Application for Final Examination (for High School Courses).

3. Fill in the application form and mail it under separate cover to the Extramural Independent Study Center.

4. Be sure to mail your application early enough that it will reach the Center at least one week before the day on which you wish to take the test.*

* Because of mailing problems, students overseas must give more than three weeks' notice of their intention to stand examination upon a given date.

ASSIGNMENT IX

WILLIAM FAULKNER'S AND JOHN STEINBECK'S
NOBEL PRIZE ACCEPTANCE SPEECHES

Reading Assignment:

"Nobel Prize Acceptance Speech" A.
"Nobel Prize Acceptance Speech" B.

The last reading assignment in this module is brief. Now that you have read some representative writing of American winners of the Nobel Prize in Literature, you will see how two of these distinguished writers have reacted publicly to their being honored by the Swedish Academy.

You will notice that the speeches, both of which are extremely brief, are reproduced in your syllabus without identification. Read both speeches and try to decide which is Faulkner's, which is Steinbeck's. In earlier assignments, I gave capsule biographical summaries of each man. These summaries, plus these writers' literary works you have read, should give you some idea of how each man would react to the Prize. Your first task in this assignment is to make an intelligent guess who wrote each speech. Naturally, I will not know whether you are unethical and consult outside sources to learn the correct authorship. Such an action, however, will do you little good because more important than being correct in matching authors and speeches are the reasons you give for your decisions.

Writing Assignment:

The questions in this writing assignment are mostly subjective. Once you make an intelligent guess who wrote each speech, the rest of your theme will be exclusively your supported opinions. Even if you choose the wrong writer of the speech, you can still compose an excellent theme and receive a good grade. What you must do well is state and develop your reasons for making the choice you did. As you develop your thesis, mention biographical and literary details which make your statements logical and forceful.

Write a theme of 600-1,000 words following this order: first, identify the speech (A or B); second, name the author (Faulkner or Steinbeck); third, give the reasons for your decision. Be sure to write a readable theme with a clear-cut thesis (underlined) and controlling word (circled).

ABOUT THE FINAL EXAMINATION

It is now time for the final examination. The best preparation you can make is to review the basic ideas of each assignment, especially evaluating the honesty of each writer's vision and the integrity of his writing. Then skim the literary work assigned, trying to analyze it with respect to these ideas.

The question you are to answer will be generally stated, but your grade will depend on how well you give a logical, supported specific answer. You will be free to use your books and notes.

Good luck!

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SECTION II: READINGS

THE HAIRY APE

Walter Prichard Eaton

The director of the Odéon in Paris has asked the Drama League of America to select an American play for production at his theatre. The selection has not yet been made, but the League could not do better than to recommend Eugene O'Neill's latest drama, "The Hairy Ape," which is now being exhibited by the Provincetown Players in their dingy little playhouse on Macdougal Street. "The Hairy Ape" is without question not only the most interesting American play of this season, but the most striking play of many seasons. It belongs, furthermore, to the future rather than the past; it is forward-facing, suggestive, untraditional. One's only fear is that it might prove too strong meat for Paris, where the drama still lingers in the bonds of traditionalism.

"The Hairy Ape" is written in eight short, abrupt scenes, and might almost be called an expressionistic tragi-comedy of modern industrial unrest. The hero, if so conventional a word can be applied to the leading figure of this play, is a mighty stoker called "Yank," and we see him first, stripped to the waist, with the rest of his half-naked shift, in their fo'c'sle bunk-room. He can out-curse, out-fight them all, and he is proud of his powers, proud of his job as stoker at the heart of the ship, glories to think that he is steel and coal and motion. "Twenty-five knots an hour!--that's me!" We next see the ultra-sophisticated daughter of the owner of the liner, lolling on the deck and pining for the sensation of going down into the stokehole to see how the other half lives. Another change; the curtains part, and out of the darkness gleam the rims of the boiler-doors. A bell clangs, the doors swing open, a terrific red glare leaps out at the audience and Yank and his mates heave in the coal. The bell clangs again, too soon, and Yank is cursing the engineer with terrific violence, when he turns to see the girl beside him. She almost faints at the sight of him, cries out that he is a beast, and is dragged away, as he hurls his shovel after her with a horrid oath. Another change; we are back in the fo'c'sle to see Yank completely upset by the incident, brooding over the depths of social difference revealed to him, burning with hatred, rage, revenge. He is no longer steel, coal, speed, because he no longer is sure of himself. To make sure of himself, he is going forth on a mission of revenge.

We see him next on Fifth Avenue. The passers-by are strange, unreal automata, wearing masks all alike. He makes no more impression on them than if they were dreams; all that happens is that a policeman beats him up and arrests him.

Reprinted from THE FREEMAN 5 (April 26, 1922), 160-161, the publication of The Foundation for Economic Education, Inc.

Then we see him in a cell on the Island. Out of the darkness come the snarls and oaths and horrid howls of other prisoners. One prisoner reads from the New York *Times* an attack on the I.W.W. as a menace to civilization. The Hairy Ape resolves to join the Wobblies. When we next observe him, he is trying to join, that he, too, may plant dynamite beneath the steel-magnate's home. But the Wobblies throw him out as an *agent-provocateur*. Finally, in his puzzled despair, he reaches the gorilla's cage in the Zoo. Ah! a brother, the real hairy ape! He lets the gorilla loose, to go with him on a pilgrimage of destruction. But the gorilla silently siezes him in a deadly embrace and tosses him into the cage, where he dies behind the bars.

Such, in brief, is the story; and there is really no more to it than that--eight flashes of scene which burn on the brain of the beholder the picture of a naked soul in torment, using realistic symbols or fantastic ones, according as each may best serve the purpose. This, certainly is not drama as we have known it; it is neither drama of realism nor of poetic suggestion. It is something new, something strange (though previsioned in "Lilliom") and something so profoundly theatrical that it can not be expressed or even intimated in a printed text. The text, to be sure, could give a suggestion of Mr. O'Neill's strange power over language, his ability to make a stream of foul oaths and stoker's slang and imprecations roll in a kind of wild organ-music; but it would only confuse one, perhaps, regarding the "meaning" of the play, simply because it would send one looking for a meaning, as printed words always do, when, in that intellectual sense, the play has no meaning at all. The puzzled critics who have decided that Mr. O'Neill is preaching class-consciousness and red revolution, and the equally puzzled critics who have decided that he is illustrating how brute force defeats itself, are alike beside the mark; or perhaps, they are both quite right--what of it? Here is a soul profoundly shaken in respect of its fundamental faith in itself, and swirled into contest with forces beyond its ken. How can that abstract struggle be given a concrete, visual, theatrical shape? To this question "The Hairy Ape" as it appears on the stage, is the answer.

Greatly aided by the stage-designs and lighting by Messrs. Cleon Throckmorton and Robert Edmond Jones (indeed, impotent without them), Mr. O'Neill has been able to use the harshest realism as a springboard into startling imaginative effects. When the Hairy Ape's soul has been stung with doubt and hatred, the loud laughter of his mates suddenly becomes rhythmic, like the fearful tattoo of a drum. When the boiler-doors are open, six red, searing searchlight-glares strike into the eyeballs of the audience like flashes from the Inferno. Amid the masked manikins on Fifth Avenue, the Hairy Ape moves as in a dream, in worlds unrealized. Most marvellous is the scene in jail. Only Yank's cell-door shows in a beam of pallid light; the rest in darkness. But out of the dark comes the husky voice of the prisoner quoting from the New York *Times*, and then rises a score of other voices, howling, jeering, cursing, groaning--the terrific strophe of the caged. The last scene above the gigantic form of the gorilla behind his bars, dimly silouetted against a window just flushed with dawn. He rises up in one lurching stride and he is out; one crushing embrace, a strangled cry, and Yank is done for; which would be sheer horror and nothing more, if Yank were a realistic character, but which actually is the last theatric symbol which carries

to the mind, through ear and eye, the tragedy not of a person, but of a state of soul.

There will be those, no doubt, who will be revolted at Mr. O'Neill's choice of subject for his expressionistic treatment. That he takes a soul from out the lowest bowels of a plunging liner, out of grime and heat and sweat and ignorance, out of an atmosphere of foul oaths and obscenity, will offend the delicate, the squeamish, and certainly the pious. Mr. O'Neill's language smites as swiftly as the red glare from the boiler-doors. Yet it is somehow tonic in its stark sincerity, and though it may quite truly play no small part in the startling quality of the play, the quality which brings you up in your seat like a slap in the face, it also is curiously devoid of mean suggestion, rousing instead, a profound pity in all spectators who have imagination enough to grasp the significance of the drama.

Certainly, never on our stage has such use been made of the rank realism of vulgar speech, a use beside which such attempts at poetry as John Weaver's "In America" become trivial pipings. We may say also quite as certainly, I think, no such fusion of dialogue and scenery, of the intellectual, the emotional, the spiritual, and the pictorial, into a single thing which is only to be described by the word *theatrical*, has ever before been accomplished by an American playwright. One may call "The Hairy Ape" bizarre; one may call it tragic, or ironic, or gloomy, or terrible, or puzzling, or morbid or sordid, or beautiful, or moving, or whatever else one's views and tendencies dictate; but one can not get away from it. Once in its grip, one's attention is as helpless to wander as was Yank to escape from the gorilla. In Eugene O'Neill the new art of the theatre in America has found the new playwright at last. To see "The Hairy Ape" is to see the bright promise of what is to come, not the pale reflection of what has been.

THE HAIRY APE

Patterson James

The stark "realism" of the "The Hairy Ape" justifies the elevation of Eugene O'Neill to the official position of Archpriest of the Unwashed Drama and pet divinity of its Unsoaped Patrons. But, like all "realists", Mr. O'Neill mistakes sensationalism for reality. The Provincetown Playhouse idea of naturalism in the drama is to make all the characters criminals or mental defectives, the scenes of the play the interior of a loaded garbage scow, and the language that of a waterfront bawdy house. In order to be "strong" enough to attract the sensitive nostrils of the insurgent playgoers above and below Fourteenth street the meat offered them must be "high". "The Hairy Ape" smells like the monkey house in the Zoo, where the last act takes place and where the play should have been produced. The stage presentation of the Neanderthal "man" is accompanied by outbursts of profanity which quite out-fetor all and any of Mr. O'Neill's previous efforts. "Christ!" seems to be his favorite expletive, while his conversation is lightened every other word by "Wot de hell!" He "God damms" the lady visitor from the promenade deck when she enters the stoke hole, throws his coal shovel at her with an airy "You lousy tart", and calls the engineer, whose whistle is constantly calling for more steam, a "Belfast son of a Catholic bastard". "All of which is to be expected in a character like 'Yank', and its use is courageous and strong and natural," chant the idolators. So are the wood-alcholic ravings of drunken "deadhouse floaters". So are the obscenities exchanged between draymen caught in a traffic jam. So are hundreds of other things which happen in every-day life. So are the digestive processes of human beings, The latrine is not only a feature of organized sanitation, but it is made imperative by law.

What right or place has it in the theater on the stage? None, but we may expect its stage reproduction any night now.

A play by Mr. O'Neill with the mise-en-scene in the entrails cleaning department of a stockyards slaughter house, would not surprise me in the least. I once saw a little girl, the daughter of the driver, sitting, while her father was making his house-to-house collections, atop of a swill-gathering wagon [on] a hot day in August calmly eating an ice cream cone what time the neighborhood reeked and the passers-by held their noses to avoid strangulation. That is the picture I made of Mr. O'Neill in the daily throes of dramatic composition.

From BILLBOARD, April 15, 1922. Reprinted by permission of BILLBOARD: THE INTERNATIONAL MUSIC-RECORD NEWSWEEKLY.

No matter how vicious the stink he raises around himself and others he munches his ice cream cone undisturbed.

If we are to be annoyed with stage dialog like that with which "The Hairy Ape" is polluted to satisfy the demands of a Mr. O'Neill's "realistic" conscience, let us go the whole hog and not merely the hind quarters. Surely there should be no half-way measures in the Greenwich Village brand of realism. Cowardice should have no place in the makeup of the writers of drama for the insurrectors. If Mr. O'Neill wished to give us a real view of the firemen's forecastle, why did he not have the drunken inmates vomiting all over the place? Unless I have been badly misinformed, that is one of the painfully actual concomitants of too much tidewater licker and just as common as the language used by "Yank" Smith. Why strain at a gnat and swallow a cuspidor? Let's have it all--or not any of it.

In the eagerness to shock the natives Mr. O'Neill (or the stage director) totally neglected some bits of real realism which should have been put in, and the neglect sticks out like a sore thumb.

The big scene of the play is the boiler room of the steamer. Before the fire doors stand the stokers stripped to the waist, the hairy ape, Smith, towering like a giant in their midst. As the curtain rises the roar of the engines swells, the doors are swung open, and the coal passers shovel in furious unison until the gang boss yells, "Enough." From the front there is a fine view of the fireboxes, with their red coals and the grimy figures standing in the foreground. But the illusion is smashed like a clinker under a slice bar. The stokers shovel AIR into the blazing fires. What should be more foolish than the picture of firemen sweating and racing to the command of the engineer's whistle scooping up heaping lumps of nothing and feeding that into the hungry gullet of the boilers? The bunkers should be filled with piles of paper mâché coal or black cotton balls. When the call for more steam sounds from the engine room "Yank" and his mates then can have something to pass into the fire. The fires, like any other fire, would be blackened for an instant by the fresh coal, but as the doors are closed long enough between times the black lumps could be raked out of sight and the fiery glow seen when they are opened again. But the necessity for thinking up unpleasant dialog was too great, doubtless, to permit of a little thought being given to perfecting a good idea.

Another bit of incongruity is the scene in which "Yank" encounters a Fifth Avenue Sunday morning parade. One might suppose that the figures which roused his rage would be extravagantly dressed men and women. Instead of that they are manikins, with faces encased in masks, and all mincing upstage-downstage-upstage-downstage while the stoker empties the slop pail of his vocabulary over them. Even the cause of his arrest is an unworthy and unmanly attack on a clothing window dummy. How come such symbolism in our "realist!"?

The last touch of irrationality is the taking off of the hairy ape by the gorilla in the Zoo. According to all well-regulated monkey house rules, visitors are not allowed to poke the animals, nor are the animals permitted to scalp the

visitors as they pass by the cages. Also, the cages are bolted, barred and double locked. Mr. O'Neill has changed all that. In his zoo the gorilla's cage is left unlocked so that he can receive callers at all hours. All "Yank" Smith has to do is open the door, the gorilla walks out and crushes him to death. Just as easy!! Where the gorilla went after he cracked "Yank's" ribs is no business of Mr. O'Neill's. His responsibility ended when he left the cage unlocked.

Another bit of symbolism might have been introduced by showing the gorilla taking tea at one of the cellar dumps with which the immediate vicinage of the Provincetown Playhouse is broken out.

But "The Hairy Ape" is doing business. It is packing'em in--literally--at the Palace of Macdougal Street. The night I saw the show the ventilation of any ship's forecastle would have been sweet heaven over what had to be suffered. The audience at best was not alluringly savory--it never seems to be--and the standees in the rear of the building made the entrance of a solitary breath of fresh air an impossibility. Any suggestions that the doors be opened were sweetly but firmly vetoed. I heard one woman, who looked as if she was about to swoon, inquire of the doortender why the ban on clean air was so rigid.

"The people from uptown come down here to see our naked actors and you don't want 'em to take cold?" was the explanation given with an oleaginous grin.

That--in a mouthful--is the complete philosophy of the O'Neill school of playmaking. Give 'em something they don't see every trip to the theater, make it rough, and the gullible will make a path to your box-office. Mr. O'Neill has successfully capitalized the stoke hole. The gorilla of Broadway in its unlocked cage waits for "The Hairy Ape" to come uptown. I wonder whether it will kill with one ugly crunch or whether it will fall on the neck of "Yank" Smith and kiss him?

OLD MAN AT THE BRIDGE

Ernest Hemingway

An old man with steel-rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks, and men, women, and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge, with soldiers helping push against the spokes of the wheels. The trucks ground up and away, heading out of it all, and the peasants plodded along in the ankle-deep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridgehead beyond, and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

"Where do you come from?" I asked him.

"From San Carlos," he said, and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

"I was taking care of animals," he explained.

"Oh," I said, not quite understanding.

"Yes," he said, "I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos."

He did not look like a shepherd nor a herdsman, and I looked at his black dusty clothes and his gray dusty face and his steel-rimmed spectacles and said, "What animals were they?"

"Various animals," he said, and shook his head. "I had to leave them."

From THE FIFTH COLUMN AND THE FIRST FORTY-NINE STORIES by Ernest Hemingway. Copyright 1938 by Ernest Hemingway; reproduced by permission of Charles Scribner's Sons, publishers.

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I was watching the bridge and the African-looking country of the Ebro[1] and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that very-mysterious event called contact, and the old man still sat there.

"What animals were they?" I asked.

"There were three animals altogether," he explained. "There were two goats and a cat, and then there were four pairs of pigeons."

"And you had to leave them?" I asked.

"Yes. Because of the artillery. The captain told me to go because of the artillery."

"And you have no family?" I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

"No," he said, "only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others."

"What politics have you?" I asked.

"I am without politics," he said. "I am seventy-six years old. I have come twelve kilometers[2] now and I think now I can go no further."

"This is not a good place to stop," I said. "If you can make it, there are trucks up the road where it forks for Tortosa."[3]

"I will wait a while," he said, "and then I will go. Where do the trucks go?"

"Toward Barcelona,"[4] I told him.

"I know no one in that direction," he said, "but thank you very much. Thank you again very much."

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[1] *Ebro (ā'bro):* a river in northeastern Spain, along which battles were fought during the Spanish Civil War of the 1930's.

[2] *twelve kilometers:* about seven and one-half miles.

[3] *Tortosa* (tôr:tōsȧ).

[4] *Barcelona* (bär'se lo'na).

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He looked at me very blankly and tiredly, then said, having to share his worry with someone, "The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?"

"Why, they'll probably come through it all right."

"You think so?"

"Why not?" I said, watching the far bank where now there were no carts.

"But what will they do under the artillery when I was told to leave because of the artillery?"

"Did you leave the dove cage unlocked?" I asked.

"Yes."

"Then they'll fly."

"Yes, certainly they'll fly. But the others. It's better not to think about the others," he said.

"If you are rested I would go," I urged. "Get up and try to walk now."

"Thank you," he said and got to his feet, swayed from side to.side and then sat down backward in the dust.

"I was taking care of animals," he said dully, but no longer to me. "I was only taking care of animals."

There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.

NOBEL PRIZE ACCEPTANCE SPEECH

A

I feel that this award was not made to me as a man but to my work--a life's work in the agony and sweat of the human spirit, not for glory and least of all for profit, but to create out of the materials of the human sprit something which did not exist before. So this award is only mine in trust. It will not be difficult to find a dedication for the money part of it commensurate with the purpose and significance of its origin. But I would like to do the same with the acclaim too, by using this moment as a pinnacle from which I might be listened to by the young men and women already dedicated to the same anguish and travail, among whom is already that one who will some day stand here where I am standing.

Our tragedy today is a general and universal physical fear so long sustained by now that we can even bear it. There are no longer problems of the spirit. There is only the question: When will I be blown up? Because of this, the young man or woman writing today has forgotten the problems of the human heart in conflict with itself which alone can make good writing because only that is worth writing about, worth the agony and the sweat.

He must learn them again. He must teach himself that the basest of all things is to be afraid; and, teaching himself that, forget it forever, leaving no room in his workshop for anything but the old verities and truths of the heart, the old universal truths lacking which any story is ephemeral and doomed--love and honor and pity and pride and compassion and sacrifice. Until he does so he labors under a curse. He writes not of love but of lust, of defeats in which nobody loses anything of value, of victories without hope and worst of all without pity or compassion. His griefs grieve on no universal bones, leaving no scars. He writes not of the heart but of the glands.

Until he relearns these things he will write as though he stood among and watched the end of man. I decline to accept the end of man. It is easy enough to say that man is immortal simply because he will endure; that when the last ding-dong of doom has clanged and faded from the last worthless rock hanging tideless in the last red and dying evening, that even then there will still be one more sound: that of his puny inexhaustible voice, still talking. I refuse to accept this. I believe that man will not merely endure: he will prevail. He

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is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's, duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honor and hope and pride and compassion and pity and sacrifice which have been the glory of his past. The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.

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NOBEL PRIZE ACCEPTANCE SPEECH

B

I thank the Swedish academy for finding my work worthy of this highest honor.

In my heart there may be doubt that I deserve the Nobel award over other men of letters whom I hold in respect and reverence, but there is no question of my pleasure and pride in having it for myself.

It is customary for the recipient of this award to offer scholarly or personal comment on the nature and the direction of literature. At this particular time, however, I think it would be well to consider the high duties and the responsibilities of the makers of literature.

Such is the practice of the Nobel award and of this place where I stand that I am impelled, not to squeak like a grateful and apologetic mouse, but to roar like a lion out of the pride in my profession and in the great and good men who have practiced it through the ages.

Literature was not promulgated by a pale and emasculated critical priesthood singing their litanies in empty churches; nor is it a game for the cloistered elect, the tin-horn mendicants of low calorie despair.

Literature is as old as speech. It grew out of human need of it, and it has not changed except to become more needed.

The skalds, the bards, the writers, are not separate and exclusive. From the beginning, their functions, their duties, their responsibilities have been decreed by our species.

Humanity has been passing through a gray and desolate time of confusion. My great predecessor, . . ., speaking here, referred to it as a tragedy of universal fear, so long sustained that there were no longer problems of the spirit, so that only the human heart in conflict with itself seemed worth writing about.

. . . [He], more than most men, was aware of human strength as well as of human weakness. He knew that the understanding and the resolution of fear are a large part of the writer's reason for being.

From THE KANSAS CITY TIMES, December 11, 1962.

This is not new. The ancient commission of the writer has not changed.

He is charged with exposing our many grievous faults and failures, with dredging up to the light our dark and dangerous dreams for the purpose of improvement.

Furthermore, the writer is delegated to declare and to celebrate man's proven capacity for greatness of heart and spirit, for gallantry in defeat, for courage, compassion and love. In the endless war against weakness and despair, these are the bright rally-flags of hope and emulation.

I hold that a writer who does not passionately believe in the perfectability of man has no dedication nor any membership in literature.

The present universal fear has been the result of a forward surge in our knowledge and manipulation of certain dangerous factors in the physical world. It is true that other phases of understanding have not yet caught up with this great step, but there is no reason to presume that they cannot or will not draw abreast. Indeed, it is a part of the writer's responsibility to make sure that they do.

With humanity's long proud history of standing firm against natural enemies, sometimes in the face of almost defeat and extinction, we would be cowardly and stupid to leave the field on the eve of our greatest potential victory.

Understandably, I have been reading the life of Alfred Nobel: a solitary man, the books say, a thoughtful man.

He perfected the release of explosive forces, capable of creative good or of destructive evil, but lacking choice, ungoverned by conscience or judgment.

Nobel saw some of the cruel and bloody misuses of his inventions. He may even have forseen the end result of his probing--access to ultimate violence, to final destruction.

Some say that he became cynical, but I do not believe this. I think he strove to invent a control, a safety valve. I think he found it finally only in the human mind and the human spirit.

To me, his thinking is clearly indicated in the categories of these awards. They are offered for increased and continuing knowledge of man and of his world--for understanding and communication which are the functions of literature. And they are offered for demonstrations of the capacity for peace--the culmination of all the others.

Less than 50 years after his death, the door of nature was unlocked and we were offered the dreadful burden of choice.

We have usurped many of the powers we once ascribed to God.

The danger and the glory and the choice rest finally in man. The test of his perfectability is at hand.

Fearful and unprepared, we have assumed lordship over the life and death of the world and all living things.

Having taken God-like power, we must seek ourselves for the responsibility and the wisdom we once prayed some deity might have.

Man himself has become our greatest hazard and our only hope. So that today, St. John the Apostle may well be paraphrased:

In th end is the word, and the word is man--and the word is with men.

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